

# THE CEA CRITIC

Vol. XXIII—No. 3

Published at Livingston, N. J.

Editorial Office, Upsala College, East Orange, N. J.

March, 1961

## But Is It Really K. P.?

Harry T. Moore's comments (Feb. CEA Critic) on Dean Doyle's suggestion that senior professors should teach some freshman English while young Ph.D.'s are given some advanced seminars to instruct (1960 annual meeting panel) overlooks the real point that Dean Doyle had in mind.

The comparison Prof. Moore draws with a hospital routine, saying that this would be like putting trained surgeons on orderly duty while interns perform difficult operations, reveals that he missed the point. His misunderstanding is symptomatic of the kind of view of our profession which called forth Dean Doyle's original suggestion.

The real point, it seems to me, is that our elementary courses are indeed the most difficult technical operations we perform and should demand the services of our most expert and experienced men. The advanced student is supposedly mature in his approach, well motivated, and genuinely interested. In this area a knowledgeable novice teacher can do good work because the challenge to his teaching ability is at a minimum, and in the field of his specialization he should certainly have the facts in hand. To continue the medical analogy, he is performing well-understood, routine hospital procedures.

But the elementary course is our open front of service to society. It is here that the value of the humanities must be established in the hearts and imaginations of thousands of young people who are first crystalizing their philosophies of life. This is the area of the most difficult and specialized "operations" we are called on to perform and no teacher can be too expert or too skilled for this service. This is, indeed, not the K. P. area of our profession.

One major reason that "English departments in the future will become vestigial parts of the college," as Prof. Moore suggests they may, is that they have failed to recognize the crucial importance of their elementary "service" courses. Small colleges like my own can arouse more loyalty and enthusiasm among the students than larger institutions just because this work is not entirely farmed out to apprentice hands. Dean Doyle and Prof. Moore have certainly raised a very serious issue to which CEA should address its close attention. Must we surrender this reform just because "the older men constitute the vested interests and won't permit it to be put into operation"?

Our new national president deserves our warm thanks for his clear and effective presentation of a wide-spread point of view. Let us take up the argument with him and see if we can change his mind.

LEE E. HOLT  
American International College

## FOR SAYING SO, THERE'S GOLD"

### A Note on Price and Value in "Twelfth Night"

Shakespeare's complex concern with moral questions in the "problem comedies" is not a prominent characteristic of *Twelfth Night*, but the play is, nevertheless, a study in values. Beneath the characters' superficial and lighthearted conformity to conventional patterns of amorous behavior is an emotional poverty: Orsino is in love with Petrarchan language and with Olivia only incidentally—Viola, shown to be of acceptable birth and breeding, will do as well; Olivia's shallow grief over a dead brother is quickly supplanted by her sudden devotion to a live Viola-Cesario—but Sebastian, who, after all, looks like his sister, proves an acceptable substitute; Malvolio, excluded by birth, occupation, and temperament from his lady's day-bed, is duped into yellow stockings and delusions of grandeur by a forged letter and his own warped imagination. Only Feste, the allowed fool, can watch these protean affinities and affectations with a critical though not always compassionate eye.

Reinforcing the emotional superficiality of the self-deluded characters is their constant effort to pay for things that have no price; their assumption that money will buy anything—wit, loyalty, even hope. I was privileged recently to watch a number of rehearsals of a production of *Twelfth Night* at Randolph-Macon Woman's College,<sup>1</sup> and during the course of rehearsals was asked to assist with properties. I was annoyed and baffled by the number of purses that had to be provided; almost every major character was constantly dispensing or receiving coins. On examining the play anew, however, I found that the theme of payments helps, in a minor though consistent way, to make explicit the theme of false or spurious emotional values. Only Feste knows what money can and cannot buy; when Orsino offers him gold for his pains in singing the lovely "Come away, come away, death," he says, "No pains, sir. I take pleasure in singing, sir." But he accepts Orsino's bounty for elaborating the bitter fact—disguised as fooling—of the service rendered by one's enemies in telling the truth; then he shamelessly begs further recompense. Orsino is no more capable of appreciating the cynical wisdom of Feste's comment on hypocrisy than he is of recognizing the superficiality of his own judgments.

Emphasizing the episodes in which money is offered or exchanged for spontaneous and genuine expressions of love and compassion are a few effective though, for the

most part, undeveloped commercial images: In the Duke's initial speech, the elements of the spirit of love are described as falling "into abatement and low price" (I, i, 13); later in the same act Orsino refers to Olivia's efforts to "pay this debt of love but to a brother" (I, i, 34); several references to Viola's estate appear in the first act (I, ii, 43 et seq.). Climaxing the half-cynical, half-courtly colloquy of Olivia and Viola-Cesario in the first act is Olivia's "I will give out divers schedules of my beauty. It shall be inventoried . . . as, item, two lips . . ." And Feste's comment, when Orsino offers him money for singing, in the episode cited above, is ". . . I would have men of such constancy put to sea, that their business might be everything, and their intent everywhere . . ." (II, iv).

But the pattern of implied contrast between price and value is firmly set by Viola in the first act. Shipwrecked, weary, and distracted, she mourns the supposedly drowned Sebastian, groping for some assurance that he may still be alive. The sea captain tells her that he saw her brother bind himself to a mast and float out of sight; Viola's response is "For saying so, there's gold." The captain's compassionate effort to provide for Viola as much hope as possible is somehow cheapened by her offer of money. Human kindness is properly repaid by a warm emotional response, not by coins. But when Viola conceives the idea of joining Orsino's court in disguise and begs the captain's assistance, she assures him, ". . . I'll pay thee bounteously. . . ." (I, ii, 52).

The tables are turned when Orsino sends Viola-Cesario to court Olivia for him:

Prosper well in this  
And thou shalt live as freely as  
thy lord  
To call his fortunes thine. (I, iv,  
38-40)

Herself in love with the Duke, in a situation in which she cannot buy comfort or assurance, Viola is offered financial reward for service which her emotions reject as farcical. When Olivia offers her money as an inducement to return, she answers with some asperity: "I am no fee'd post, lady; keep your purse" (I, v, 303).

Feste, the balance-wheel of the play, maintains his integrity while profiting from the other characters' propensity for paying for hope, for amusement, and for vicarious courtship. He refuses Orsino's offer of money when he steps, so to speak,

(Please turn to page 5)

<sup>1</sup> Directed by Catherine Nicholson.



## THE CEA CRITIC

Official Organ of the  
College English Assoc., Inc.

Editor: Donald A. Sears  
Upsala College  
East Orange, N. J.  
Published Monthly  
September through May

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Associate Member, American Council on  
Education; Member, Educational Press As-  
sociation of America. (Address contribu-  
tions and correspondence to Editor, THE CEA CRITIC,  
Upsala College, East Orange, N. J.) Published at The  
Tribune Publishing Co., Livingston, New Jersey.  
Annual subscription, including membership dues, \$4.50.  
Library subscription, \$2.50.

Second-Class Postage Paid at Livingston, N. J.

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## INSTITUTIONAL SENILITY

Probably because they have looked at  
higher educational entities as wholes, stu-  
dents of institutional geriatrics have not  
yet turned their attention to university  
English departments. A clinical glance  
would expose a tendency toward institu-  
tional senility surprising in a discipline  
which is among the younger fields of study  
—not much more than a hundred years old,  
if that. In an individual, senility does not  
come suddenly, like a stroke; it is an ac-  
cretion of small lesions in the brain. Its  
effect is an incremental loss of contact with  
reality, of reasoning power, of standards,  
and sometimes of ethical and moral bal-  
ance. There is a growth of fears and hos-  
tilities, a clinging to the past. Institutional  
senility comes on in like manner, little by

little, slowly by slowly, but its effect is  
much the same. The more distinguished  
and more eminent the victim, the more  
pathetic are the manifestations of the  
disease. In an institution, fortunately, the  
malady is not irreversible.

Only a few decades ago, English studies  
were paramount in the humanities; they  
had stepped into the place of the classics,  
and so broad were the interests of English  
scholars that they could reasonably call  
themselves "the last of the Renaissance  
minds." The studies of English language  
and English literature were as two sides of  
one coin; when a professor of English  
spoke on either, he spoke with felt and  
universally respected authority. His schol-  
arship was so respected that even his *obiter*  
*dicta* had the ring of studiously exposed  
truth. What he said on character was re-  
spected because he was thought to have  
character; when he spoke on ethics, he was  
heard because he was ethical; on scholar-  
ship he was attended to because his control  
of ascertainable fact was taken for granted.  
This eminence grew as much from lin-  
guistic as from literary scholarship, and  
indeed, the great and unassailable monu-  
ments of English scholarship are often  
more linguistic than literary: the conquest  
of Old English, the exploration of the enig-  
mas of *Beowulf*, the textual criticism of  
Chaucer, and the Oxford English Diction-  
ary.

The first touch of institutional senility  
could have been sensed, perhaps, in the  
gradual dessication of English language  
studies. When the interests of language  
scholars turned in part from the written  
text to scrutiny of the living language, Eng-  
lish departments, maintaining some of Old  
and Middle English research for old times'  
sake, quietly seceded from the field. An  
efflorescence of more and more minute  
scrutiny of authors and of works of litera-  
ture as cultural artifacts occurred: any ap-  
proach—historical, historico-cultural, the-  
matic, "structural," critical—is acceptable  
for a doctorate study so long as it is not  
linguistic. The center of interest has shifted  
so far from earlier to later centuries that  
an English Club meeting, hot on the pub-  
lication of *Lolita*, draws more of the Eng-  
lish faculty and graduate students than  
any paper on any other subject within  
memory.

Thus most present graduate students of  
English choose to study modern literature  
—preferably American—because it is what  
they like to read anyway. Reading so for  
the doctorate, with faculty sanction, al-  
lows them to turn their own personal pro-  
gram of intellectual self-enrichment into  
a career, and make an avocation into a  
vocation more profitable, in the long run,  
than the creation of literature itself. These  
young people are much wiser than any  
young English scholar who personally and  
individually assumes responsibility for ap-  
plying scholarship to the language-handling  
problems of freshmen, to the instruc-  
tion in language of elementary and sec-  
ondary school teachers, or to the study of

the English language of any period, or for  
any purpose. They shall see Zion for the  
evasion of professional responsibility; he  
will fall by the way for assuming its bur-  
den. He will be asked, "Is this relevant to  
the study of literature?" If his answer is  
negative, he stands alone, in the eyes of his  
colleagues undefended and indefensible.

Intelligent young scholars do not struggle  
in such a grip; they get the word quickly,  
and they heed it. Pressed to avoid the lin-  
guistics of modern English they avoid it.  
Yet each time one more young scholar  
does so, it is another minute lesion of the  
departmental brain, another minute im-  
pairment of ethical and scholarly judg-  
ment. It is another small disassociation  
from the real world of events, in which  
both the need for widespread competence  
in language and understanding of it, and  
the linguistic scholarship of which these  
can be achieved are advancing like twin  
chain reactions.

This loss of balance—a touch of profes-  
sional vertigo manifested in other ways as  
well—would not have serious public effects  
if the functions of an English department  
were limited to publication of books and  
articles of purely literary research. In fact,  
however, our whole educational structure  
has committed responsibility for the lit-  
eracy of young Americans to college de-  
partments of English; to discharge this  
responsibility, the application to instruc-  
tion of today's evolving linguistic findings  
is basic and crucial. Yet if we are to judge  
by current sales of freshman texts, and  
current practices in freshmen programs,  
English departments uniformly reject the  
use of scholarship on modern English with  
freshmen, and encourage texts and teach-  
ers in proportion to their avoidance of it.  
Meanwhile, the outside world does not  
fade away. It watches, and it reappraises  
coldly. Thus, the English department no

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longer speaks with authority about the English language to the other disciplines of the scholarly world. Not only are anthropologists, psychologists, psychiatrists, social psychologists, students of learning, communication, hearing, and speech, philosophers, logicians, and mathematicians—scholars traditionally concerned with English and language—reordering their thinking in terms of structural linguistic formulations; in publications and symposia, they are making their own large and fruitful contributions to language theory.

Outside professional literary journals, it is only such publications as the *AAUP Bulletin*, *Saturday Review*, *Holiday*, the Sunday magazine of the *New York Times*, and the popular press generally, that the notions of the English language held by most literary scholars find believing readers. Even the world of foreign language instruction talks a new and different language about language, and with the infusion of NDEA funds, pursues genuine linguistic research. The cultural and intellectual loss from the secession of English departments from English language studies, and from the resulting separation of linguistic from literary thought is not small on both sides; the product on each side is a narrow technician whose thought is wingless and whose horizons are low.

The problem for English departments today is how to keep their discipline from following an irresponsible line toward a regrettable end. A departmental decision could reverse the present trend; this decision must be departmental. It cannot be made by an individual scholar, in opposition to a battery of committees—graduate study, undergraduate major, basic courses. It is a simple decision that each student in the English program at any level must receive comparable instruction in English language and English literary studies, and that the scholarship in both must be equally rigorous and equally current.

DONALD LLOYD

## TONGUE, EAR, OR PEN?

As a rank outsider I cringe and shudder at the ideas put forth by exponents of oral-aural language. They are not only beyond my comprehension; I can find nothing in them but vapor. They seem to say that "Ugh" said with a few inflections is an ample language, and could in this form be universal.

These exponents are not setting as a standard the words of the true orators, the Churchills or the Websters, whose oral efforts are an aural delight—because they are as good as the written language. They are advocating genuine regression, seemingly with no realization of what they do. Having developed a written language through vast effort, a language high in subtlety and broad in scope, are we now destined to return to the caveman era in

which profundity must go unexpressed?

With great effort and high talent oral language can reach a fair level, but it rarely does. It is necessarily extemporaneous and evanescent. Its nature is apparent to any listener, as a speaker tries by repetitious new approaches to make his point. Its goal is action, or a transient response. It is the perfect example of why "Communication" is not and never will be an equal of "language."

Consider the handicaps of the artist who uses a brush. He wishes to express something—beauty, ugliness, verisimilitude and recreation—but his tools are brush and paint. His helplessness is terrifying, relative to that of the person with a pen. The poet struggles alongside the artist, accepting stern restrictions, so that both face the world with a product from which it can perhaps catch a message, stir an individual message of its own, or get only a blank impression. A musician has a powerful tool, but similar restrictions in expression.

But our science, history, and philosophy are nothing without the words of the written language, a thousand nuances for every shade that the eye can perceive. In the oral-aural realm they are mere legend, light hearsay, and the empty cubes of ideas, without even the color and dreams of cubist art. They lack permanence, refinement, and all depth in meaning.

Granted, there is a place for *la plume de ma tante*. On occasion we might better ask for meat than for something the band is playing. This is electronic language, perhaps, though even here a struggle for refinement, to be gained in part by writing, seems more worthy of man's intelligence than the pragmatic deliberate care to do no more with language than seems absolutely necessary.

When education, as it must, admits that instruction and "hard core" training is a thing apart, a purely practical deal, part of teaching man to come in out of the rain, progress can be resumed. For then we shall again acknowledge the truth about education, that it is as profound as we can make it, not mere expedience.

A good place to begin this inevitable new-old phase is with that on which it all must rest, the language. Language will not become a code, a spoken word, an electronic gadget. Man lives by bread and rides in cars, but the road to progress and future is by ideas, expressible only in the written word, in the long pull. And education, unless it recognizes this fact, will set us back 500 years and more if it admits oral-aural language to any glory or to any but an expedient status. Otherwise, we shall move in the direction of dialects and sign language once again.

Are these oral-aural folk shallow or juvenile? Are they too impatient to use care? Or have they discovered that their downhill path, like all downhill paths, is easy and thus well patronized?

MAX S. MARSHALL  
Medical Center, University of California

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Publication: April, 1961

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## SOME WORDS ARE WILL-O'-THE-WISP

It is well known in human society that it is the wild or variant individuals who usually make the news. This fact is equally true in the cosmos of words.

### variance begins in the idea

In some instances the oddness or variance begins in the idea before it is spelled out in words. For example, there is the 'upside-down cake,' which not only is not an accident but has a legitimate listing in the category of cakes. And who ever heard of a 'dry liquid'? Yet, the term is applied to some types of bottled drinks. The word 'pulpit' comes from the Latin *pulpitum* meaning 'stage,' and though the church has, at times, sponsored drama, for the most part there has been a sharp separation of the two, even to the point of the pulpit's denouncement and exhortation of the stage.

An unmeasured measure of gratitude is expressed in the common declaration, "I just want to tell you 'how much' I appreciate your favor," and though the person talk at length and have the best intentions, he never gets around to indicating or intimating the degree or extent of his gratitude. If a person wanted to get an evaluation of his health, perhaps even a favorable report, one way would be to become a patient in a hospital where, even though he has suffered a gunshot wound the night before, he may be reported in 'good condition.'

Some terms, such as 'much' and 'great,' which, in addition to meaning the upper or superlative degrees of comparison, may also suggest, with appropriate modifiers the lower degrees. For example, one may say, "Let me show you how 'much less' I paid for my car than you did for yours,"

suggesting that a lesser amount is somehow more than a larger amount, or represents a 'great' less-spending. This is like the idea of 'saving steps' without even making them. We frequently hear the invitation to come and 'enjoy' something—as though enjoyment is automatic and synonymous with experience. This surely must outdo even the good-humor man!

### one- or two-word terms

Some of these misnomers which seem to say one thing but actually mean something quite different are substantives and consist of one or two words. For example, the word 'oyez' may sound like an emphatic assent, but in reality is a command for attention such as that given by the crier of a court. An 'ambulance' is not a walking, but rather is a vehicle for carrying a person too ill to walk. 'Apologetics' is certainly not an apology, but rather is a defense, particularly of the origin and authority of Christianity. Some might claim that 'honeymoon' is not separated entirely from honey, and allow that the moon may have played a part, but the word means the holiday of the first days spent by a couple after marriage.

A 'dolman' is no kind of man; neither is it a male doll, but rather is a woman's cloak. Also, the plural-looking 'dolmen' is neither men nor dolls, but is a monument or an arrangement of stones. 'Oxheart' is neither ox nor heart, but is a variety of cherry. 'Axseed' is not as nonsensical as it sounds, but means a vetch-like herb.

No one would attempt to grow a crop of birds from 'bird seed,' but he might feed it to the caged creatures. While no one would expect eggs from 'egg-plant,' a vegetable, he almost can grow pies from 'pie-plant.' Certainly 'May apple,' that North American herb which bears an egg-shaped, mawkish-flavored fruit, is not fruit in the sense that June apples are. 'Lady finger' is a small spongecake, not a manual digit, as 'lady bird' is neither lady nor bird, but is a bug, and the 'goatsucker' is no filcher of milk, but is a species of nocturnal bird.

The 'prairie dog' is a squirrel, not a dog, and 'hush puppies' are neither aching feet nor a repressive command to complaining young canines. 'Pignuts' grow on trees. A 'gambling stick' is a bar used to suspend the hog-carass in slaughtering, but 'pigstick' is not a bar for a small hog; rather it means a kind of spear used in hunting wild boars.

'Highlights' are not elevated luminous bodies. 'Fanfare' no longer means, if it ever did, a flutter of fans, but rather means special accompaniment for an announcement or a celebration, as by a flourish of trumpets. 'Foxfire' has nothing to do with foxes, and being fire only by distant association, is a faint glow emitted by decaying wood. 'Prosody' is not about prose at all, but rather has to do with poetry and versification. The split in the tracks at a railroad switch is called a 'frog'.

The 'Siege Perilous' was not a heroic and dangerous attack or pursuit, but was the seat at the Round Table reserved for the finder of the Holy Grail and was fatal to false claimants. 'Boxing Day' is not a tournament of fisticuffing or a Golden Gloves day, but is, in England, a day after Christmas on which Christmas packages are given to postmen, and such small tradesmen as sweeps, seamstresses, etc. The 'old squaw' is a sea duck, and 'old wife' is a West Indies fish. 'Old Grandad' and 'Four Roses' are neither a person nor a rosaceous flower, respectively, but are the trade names of an intoxicant.

A 'fox glove' is not a cover for an animal's foot, and though it is of the genus *digitalis*, it is not a cover for human fingers. 'Monk's hood' is a plant, not a headpiece. 'Maiden hair' is one of the ferns. A 'low-boy' is neither a short nor a disgraced person, but rather is a table about three feet high with compartments. 'Beggar's lice' are not vermin, but the prickly fruit of stickweed.

### three- or four-word terms

Other expressions which have rather specific connotations entirely different from what their literal meanings might suggest are terms of three or more words. For example, a 'Jack-in-the-pulpit' is not the nickname of a preacher, but rather is a spring herb found in woody sections. 'Three sheets in the wind' is not bedclothes, but is a folk expression for a stage of tipsiness.

A 'long drink of water' is a folkish term sometimes applied to a tall, lanky immature fellow. A 'bright tin horn' is a blatant fellow who attracts more attention than he merits, or who irresponsibly advertises more than he can deliver. Somewhat similarly a 'flash in the pan' is not a mild explosion, but rather is the attempt



*A perfect pair . . .*

**American**

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at or starting of a project which ends inconclusively from lack of plan or support. Quite the opposite, a 'feather in one's cap' is an accomplishment or a point of advantage gained by an individual.

A 'cup of tea' is a situation which the individual may resolve by deft handling or manipulation, but a 'kettle of fish' is a set of complications from which the individual can hardly extricate himself without annoyance or even damage. The 'kettle' might result from 'playing with fire' or from 'hatching a hare-brained scheme.'

'Feeling one's breath taken' is a confession of feeling almost overwhelmed by some experience, such as suddenly coming into the presence of a personality for whose power the individual has special affinity; or by being startled by a scene, or embarrassed or disappointed by an unexpected turn of events. 'Hanging his hide on the door' is a mild boast by the victor that he has overcome his adversary—in a battle of words usually through taunt and bluster rather than serious argument or disputation. While the victor may so report, the vanquished may be 'licking his wounds.' The person with a playful design or a bit of caprice in mind has a 'bee in his bonnet.'

While "words fitly spoken are like apples of gold in pictures of silver" (Prov. 25:2), others are "wise men's counters" and "the money of fools" (Thomas Hobbes, *The Leviathan*), others yet are "so nimble and so full of subtle flame" (Francis Beaumont, *Letter to Ben Johnson*) that, allowed to choose their playfellows, they compose many a 'song and dance'.

ROLAND D. CARTER  
University of Chattanooga

## NEW ENGLAND CEA

The spring meeting of the New England CEA will be held at Yale University on April 22. Theme: THE LITERARY AND SCIENTIFIC IMAGINATIONS. Morning

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Afternoon session: Miss Elizabeth Sewell, author of *The Orphic Voice*; Paul Valery, *The Structure of Poetry*, etc. Discussion group on: The Teaching of English to Technical Students.

## THE PRACTICAL POET

by

Wade Wellman

University of North Carolina

"I'm weary," said Shelley, "of loudly repining,  
And living at Byron's expense,  
And letting my Lord pay for evenings of wining  
That make me abnormally dense.  
But I have the talent, and he has the money,  
So why should I sleep on the floor?"  
And Byron, who thought this excessively funny,  
Heard all from his side of the door.

"But dearest," said Harriet, "isn't it true  
That you've lived for a month on his wallet,  
And that he has given you more than your due  
In money and—what do you call it?"  
"I call it burgundy," answered the bard,  
"But he calls it sap for the brain,  
And surely, my skull is exceedingly hard  
If I ask him for money again."

Then Byron walked in, and they gave him  
good morning,  
And he ordered breakfast for three,  
And laughed while they joined him in bitterly  
scorning

His enemies, there by the sea.  
Then Shelley drank deep, and in loud tones  
recited

From Wordsworth as long as he dared,  
And asked, when sufficiently soused and  
benighted:

"My Lord, can a guinea be spared?"

## PRICE IN "TWELFTH NIGHT"

(Continued from page 1)

out of motley to sing a serious and heart-breaking song, but in his capacity as fool he accepts sixpences from Sir Toby and Sir Andrew for singing catches, and begs "expenses" from Viola for a bit of verbal quibbling (III, 1).

Finally, the friendship of Sebastian and Antonio is almost wrecked over the matter of Antonio's purse, given in generosity to Sebastian, and refused by twin Viola when return is demanded. Viola's offer to relinquish half of her own coffer by no means softens Antonio's disillusionment.

Thus in *Twelfth Night* the characters' inadequate sense of emotional values is reflected in their attempt to place human relations on a monetary basis; to substitute purses for warm responsiveness. This absence of perceptivity is a function of the ambivalence that sanctions courtship by Petrarchan convention, and marriage where suitability outweighs love. Affinities shift as coins change hands, and only Feste knows that money has its place, but it neither inspires nor commands love and loyalty.

This brief comment is not to imply that

*Twelfth Night* is a profound psychological probing into human motivation. The exchange of coins is a minor theme, though a very revealing one, and the play remains, for the most part, a lighthearted bit of sophisticated foolery. Beneath the wit and the clowning, however, are Feste, who, while officially a fool, is less so than those who would pay him for wisdom disguised as frivolity, and Malvolio, whose self-deception turns a potentially tragic fate into pathetic comedy. But Orsino, Olivia, Viola, and the others know that someone will strive to please them every day—if they dispense tips in the right places.

MILDRED BRAND MUNDAY  
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## What Professors Think About Grammar

To determine the status of grammar in a composition/communication course in various colleges and universities, the author asked this question of those teaching freshman English:

**What do you think about grammar in a composition/communication course?**

The respondents from eighty colleges were requested to make comments relative to this question. They replied as follows:

**1. The teaching of grammar should have been done in the elementary schools and in the high schools.**

• Members of our department believe that the teaching of grammar should have been

done in the elementary school and the high school. We used to have remedial sections for students who had not attained mastery of the principles of grammar, but we abandoned this practice two years ago because we found that the results did not justify the means.

• While we all deplore the state of high-school English instruction, still I must admit our students—mostly from California—come fairly well equipped as far as correct grammatical usage. Hence my concern is with clear expression and organization, and I try to have them read various styles with an effort to make them more self-conscious about their own.

• College English departments should assist the movement to define fundamentals which are the responsibility of secondary schools. In these I include simple orthodox grammar, punctuation, capitalization, spelling, and clear sentence structure. (They can also be made to include unity, organization, and paragraphing.)

• Students unable to master grammar before entering college have no rightful place in the university.

• Basic grammar, spelling, and mechanics are in the province of the pre-college preparation of students. No college level course in English (freshman or other) should have to teach grammar as a formal part of the course.

**2. The maximum time possible should be given to the individual student and to the consideration of what is good or bad in his composition.**

• It may seem stuffy for me to say that our students don't need instruction on grammar, but it is none the less true, for 95% of them, at any rate. Their compositional faults are many all the same—illogicality and slackness in thought, tedi-

ousness, ignorance of strategy, unimaginativeness in the case of language, jargon, (occasionally) pretentiousness.

• There is danger in spending too much time in class on grammar or mechanics. The maximum time possible should be given to the individual student and to the consideration of what is good or bad in his composition.

**3. Very few students profit from grammar as an end in itself.**

• Few students profit from grammar as an end in itself. Many profit from a desire to convey meaning, which in turn implies correctness and clarity in writing.

• I am opposed to formal drill in grammar. Nor do I believe that the practical application of structural linguistics to the course will solve any problems. To both the grammarians and the linguists I am likely to say, "A plague on both your houses!" What is the solution? Reading, reading, reading. Then writing, writing, writing geared to the reading, particularly expository prose.

• We have only one elective course in composition. The basic training in writing is an integral part of a two-year introductory course in the humanities. Our emphasis is upon organization and content. Students who are deficient in the mechanics of composition are asked to do remedial work. We give no formal instruction in grammar.

**4. We have rejected the idea of freshman English as a service or skills course.**

• We have pretty largely rejected the idea of freshman English as a service or skills course for the idea of freshman English as a subject-matter course. Our subject matter is our language and what we have chosen to call its denotative, structural, and connotative aspects. Students in our courses write only about our subject matter and are examined in our subject matter; we do not teach general college orientation, library science, marriage and the home, or atomic energy. In the portion of the course devoted to structural aspects of the language, we expect students to learn the phonetic alphabet, a number of phonetically-based generalizations about modern English spelling, fundamental English word-patterns, inflectional paradigms, and function-word groups. In this portion of the course, the collateral reading is in Dean and Wilson's Oxford Press collection of essays about language and usage.

• We are enthusiastic about the fundamental change in our syllabus. Though we have "beefed up" our courses very considerably, the student reaction has been all for the good. We have had staunch administrative support; and among our colleagues in our own and other colleges of the university we have found a new and keen interest in freshman English. On all sides people here are beginning to get some idea of what freshman English is all about, and they seem pleased with the discovery.

• As you can see, I am evangelical about this new direction, and I am very pleased

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if your workshop can be a means of letting others know about it.

**5. The college English course should acquaint students with the modern knowledge of the English language.**

- The college English course should acquaint students with the modern knowledge of English language: semantics and structural linguistics, just as science courses acquaint students with the work of the twentieth century in the sciences.

- We believe that all students should understand the nature of their language whether or not it can be practically demonstrated that this results in "better writing," quite as we believe that they should know some history, whether or not it can be practically demonstrated that this makes them "better citizens." We are convinced that our determination to assert our subject matter as a subject matter has resulted in markedly better student compositions in our courses and in great improvement in student morale in respect to freshman English.

- I feel that no "part" of grammar can be separated from any other "part"; it is an integrated whole and must be taught so insofar as possible. The same applies to "grammar" and the "composition." Also, a composition course is of lesser value if it concerns itself only with grammar and composition. It is strengthened if the student can be given an awareness of language in the inclusive sense of the term: if he can be made to understand its relationship to himself, his personality, his culture, his thought processes, etc.

**6. We have little formal instruction in grammar, except as instructors think it necessary.**

- We have little formal instruction in grammar, except as instructors think it necessary in one area or another in particular classes.

- Students whose writing shows special need for instruction in grammar usually receive this instruction in conferences.

- Our premise is that a detailed knowledge of the terminology of grammar is of little relevance to skill in composition. Such occasional grammatical errors as students make are dealt with individually as they occur on themes.

- Our freshman course is primarily a course in composition. We use the *Harbrace Handbook* mainly as reference for the students, but we assign, study, and drill particular sections as there appears a need.

- We aim to teach only as much grammar as is necessary to understand structure and avoid errors.

- I feel that the term "college grammar" is an unfortunate anachronism. Since, in this freshman composition course, review of grammatical principles is necessary, I do it in terms of their compositions as much as possible, and use the *Handbook*, for the students' reference, to iron out stubborn misconceptions.

- In our freshman course no provision is made for formal instruction in grammar. Since our chief aim in the course is to

enable our students to improve their writing skills, we determine what we should teach on the basis of what we find on the papers which our students submit to us. Where failure to understand a principle of grammar leads to faulty communication, we may discuss that principle with our students—though we may well avoid using grammatical terms as we do so. We do not attempt formal standardization of instruction in the 35 sections of the course. Each instructor looks over the work of his students and during the year teaches such grammatical principles as he feels his students need to understand if they are to improve their writing. The methods used vary with instructors; each is encouraged to use those which he finds most effective.

- As these remarks have suggested, we do not teach much grammar in the classroom, and I believe I can say that as a department we have not felt that formal instruction in grammar is very useful in teaching students to communicate effectively in writing.

- To resolve the ambiguity of agreeing with Fries and yet using a prescriptive handbook (Greaver, Jones, Jones), may I say that here grammar is not "taught" formally in the classroom. It is taught by theme writing and revision. The handbook is the student's aid in revision used by the student on his own. In this situation we feel the scientific linguistic approach to grammar would be more likely to confuse the student than show him the way to correct his errors.

**7. A basic understanding of grammar is mandatory for English proficiency.**

- I feel a basic understanding of grammar is mandatory for English proficiency.

- In teaching the advanced course, I find it first of all necessary to review traditional grammar.

- I think there are elements in the new

structural approach to English that will be helpful in teaching composition on the college level, but they are not worked out sufficiently well yet to replace the traditional prescriptive grammar and never will be entirely, I feel.

- With so many forces at work debauching the Queen's English, inculcation of correct grammar is uphill work. We need to give our students a sound course in traditional grammar.

- We feel that every writer and every workman must have a knowledge of the tools he is to work with and that he should have a thorough background of traditional grammar. We feel that a study of this kind

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## Aids in Communicating

The English language offers a complex structure, employed in various functions, to help the individual in communicating with others. Many influences influence the degree of effectiveness resulting from the use of these institutionalized aids.

College freshman English courses confront many of the situations which point to a need for correlating instruction in grammar, syntax, and spelling with other intellectual disciplines.

Fundamentals of logic belong at the beginning of a student's struggle to find stimulus and means for expressing himself. He needs to be stimulated by colorful experiences as far as possible, and then to be given guides for his thinking. He needs to learn how to look and to listen and how to get to places and situations which will be the most productive for him. For these reasons, too, he needs at this point some insight into the history and morphology of the English language—back to its Indo-European origins. He needs a taste of etymology and word evolution. He needs to note how certain familiar words have undergone change in meaning and usage.

Just as in other fields, clinics and workshops are arranged, they should be arranged for the student of English, that he might come to understand more of the psychological and sociological reasons for confusion as to meanings and difficulties in communication.

With this background, practice in cognates and synonyms could be given, until the student begins to show a desire to find just the right word to express a specific meaning.

Real aid in this connection can come from regular practice in reading out loud. So many people, of all ages and back-

grounds, are very poor in reading out loud. An instructor will learn much from noting the number of errors made by students as they audibly read a page—these will more often not be mere slips of the tongue but simply inaccurate perception. Reduction of these imperfect observations will speed up reading rates and will tend to clarify thinking, for the mind is not led off in mistaken directions.

Teachers of speech, too, are involved in the task confronting the student of freshman English. Only as the student practices some of his work out loud will he sense that he has put tongue-twisting or cacophonous sounds together or that he has produced something which is lumbering, complex, and difficult to pronounce or to comprehend. He will see then, too, that his sentences are too long or involved, or that his vocabulary is unnecessarily technical, erudite, or ponderous. Reading out loud, too, will teach him about the values of modulation, intonation, phrasing, and pleasing and euphonious combinations of words and sounds. He will learn to watch for mannerisms in the use of language—the overuse of an expression or a word or the failure to put emphasis in the right place.

The elements of psychology are likewise bound up with proper training in freshman English. We cannot expect to get proper thinking and writing or speaking if the student has a rudimentary notion of how his mind works—what influences bear upon him and why he behaves as he does. He needs to know why some terms or expressions he may use will meet with no response at all from certain readers or hearers, and why others will evoke violent anger, excitement, joy, anticipation, and so on. He will need to know why certain words develop "satellites" or connotations which completely overwhelm other applications which the ideas may have. He will need to know how one's levels of communication are affected by the level of education, vocational associations, and other interests of his hearers or readers.

All of this indicates that aids to communication are based upon the wise use of self-knowledge and stimulation along with a competent knowledge of the minds and experience of the people with whom communication is sought.

Associated with psychology and sociology in the life of the young student is the fact that his communication must rest, in part, upon his understanding of provincial interests and developments and of what his particular audience is concerned about at the moment. If one seeks to communicate with community groups, for example, on some more or less remote matter at a time when all are aroused by some accident or social event, he will not have much success.

What may come of this academically is that we may set up a movement to bring about more interrelation between various college courses than has existed before. There are perhaps too many neglected gaps between these—e.g., English, psychology, speech, social science. Either in orien-

tation programs or in guest lectures in various courses, these interstices could be closed up and one discipline related more closely to another, so that the student could begin promptly to use the skills of one in the work of the other. Have we not cultivated, perhaps, too great a separation between the various courses in the curriculum?

Another concern affecting the ability to communicate is in the individual's socialization quotient—i.e., how readily does he orient himself in the current thought about a certain topic or in relation to some social activity? In spite of all his roles, does he still maintain essentially a type of isolation or insulation from what other people are saying and doing? Teachers often notice this as they allow students to write on their own subjects. Again and again, the students will choose subjects of a more remote or academic concern, rather than some immediate, simple matter of which they have personal knowledge and with which they have personal involvement. Thus what they write is stiff, formal, incomplete, relatively unappealing. In addition, such students are likely to lack any narrative or action element in their writing or speaking. They communicate on a basis of formal, detached and definitely incomplete information.

This means that when English classes participate in field trips, demonstrations, experiments or projects involving some real human experience, they begin to write with more authority, color, and enthusiasm, and put more of their own genuine reactions into the matter. In this connection students who are active in some church, fraternity, community group, or something of the kind will more likely have something worth-while to say. There

(Please turn to page 12)

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## Kafka's *The Hunger Artist*

Franz Kafka's story "The Hunger-Artist" is a fairly common selection in college anthologies which are designed as either freshmen readers (**Theme and Form, The Creative Reader**), or as studies in fiction (**The Art of Modern Fiction**). When it is understood, the tale has particular impact on the college freshman, because what Kafka is describing is something which the student himself has or will experience, with a meaning he can realize with profound personal application.

Kafka speaks a disturbing language; the setting and the style are fantastic; they seem not to follow any logical or externally perceived pattern of thought. But there is an insistent suggestion of clarity below the story's surface. For "The Hunger-Artist" is revelation, translating its message into the universal language of the subconscious and revealing its secret in the only way possible when someone is listening to his own voice speaking of his own shortcomings and failures. It is the only language one can speak when locked inside the cage of his own mind. In short, "The Hunger-Artist" is a dream rendered in the universal language of the dream. Indeed, much of Kafka can be read as dream-fiction, as Dr. Erich Fromm has suggested in **The Forgotten Language**.

The dream of the hunger-artist is a nightmare with all its attendant bizarre and grotesque happenings, and all its attendant meaning. The critic's job is to make us see the point of the dream. The reader's uneasy sense of "message" in this story is clarified as he sees the point of the symbolism as it applies to the hunger-artist, whose dream this is, and realizes that the structure of the story is that of a fantastic nightmare. The dream of the hunger-artist is a warning to him, a powerful condemnation of his life, indicating both his crime and punishment (obviously he might not really be a hunger-artist, as his art in the dream world is itself symbolic). In simple terms, he has failed to grow up. He has refused to face the world as an adult, fleeing to his childish cage where he is safe from the responsibilities of maturity, safe from life itself. The world around him rejects, mocks, scorns him; or if outsiders try to help, he rejects them. The guards try to give him food, but the hunger-artist haughtily refuses, so that in time his protectors come to hate him. There are ironic contrasts in his fasting: he is a celebrated freak, then a neglected medicine-man; his forty day fast is like Christ's fast in the wilderness, but unlike Christ the hunger-artist returns to his cage, refusing to eat, grow, live. His ceremonial recovery is an odd mockery as he is welcomed to life by virgins and ritualistically initiated into manhood, but he retreats to the cage, unable to face the demands of being a man.

Thus the hunger-artist is a loathsome thing. His dream is full of his own repulsiveness as his mind tries to shock him into self-awareness. He is finally ignored by the world because it cannot care for

## PAUL SULLIVAN A MEMORIAL

Paul R. Sullivan, Assistant Professor of English at Georgetown University and past President of the Middle Atlantic Group of CEA, died on February 26. He was 43.

An obituary is a cold urn for containing a man like Paul Sullivan. He was warm, he was friendly, he was unsparing of his energies. In the midst of a persistent illness, Paul continued to be so active that few of his friends could guess his quiet heroism. One person who knew him called him "a grand stubborn Irishman." He was stubborn to live, to work, to build.

Last spring, Paul helped to organize and direct the annual meeting of CEA at Georgetown University, as he had always helped during the past few years. On that occasion, as the President, he both directed and presided, with the kind of affable authority that makes a meeting a genuine success.

This spring, he was Chairman of the Local Committee for the Conference on College Composition and Communication in Washington. He had, of course, completed the preliminary arrangements for the meeting; he was in the midst of all the detailed work which underlies such a complex program, when he died.

These two accomplishments are merely illustrative of what Paul Sullivan gave to his profession and his colleagues — memorials to his devoted, energetic spirit. He did not stand and wait: He served.

C.M.C.

him unless he cares for himself. He is isolated from society because he is a child. So he asks forgiveness. He tells the circus manager that he had to fast: "I can't help myself," a statement which is the point precisely. He can help himself; indeed, no one else can. He must grow up by his own efforts, and if he cannot, he is doomed and damned. The panther that replaces him has a natural function—to be a panther. Its appetite for life is natural, but the hunger-artist has no appetite; he fasts. His decreasing physical size reflects his emotional immaturity: he fasts body and soul.

Surely this reading of the story should have special meaning for the college freshman. Kafka is talking about man and the need to grow up. It is, perhaps, dangerous to speak of the "message" of the work of art, as if it were something one could hang a tag on and file away, so it might be better to talk of the "experience" of art. In "The Hunger-Artist" the message is that man must face the dark necessity of life: to remain caged in childhood is to deny life. The sanctuary of the womb is a hell imprisoning man in a foul and terrible darkness. But the experience of "The Hunger-Artist" is to witness a nightmare and to enter the nether world of dream; there to partake of strange and frightful events until one is jolted awake and both sees and senses what the tale is about. The college student, who is but a step away from childhood and just beginning to stagger under the responsibilities of adulthood, can find in this story an exciting experience which informs him of the crucial need to transform: to become a man.

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## "The Apple-Tree" and the Student Reader

Too often, I believe, literature has been taught under the assumption that the main task is to reach the student's intellect, that if the story is within his intellectual grasp he can be made to understand and, as a result, to appreciate and enjoy it. This assumption, I believe, is not entirely correct. Often the failure or success of a story depends, more than we generally realize, upon its relation to the emotional life of the reader.

I was confirmed in this view some time ago while trying to teach a group of young men Katherine Mansfield's "Little Miss Brill," recognized as one of her best stories, which is to say, one of the best in modern literature. Bennett Cerf includes it in his anthology *Great Modern Short Stories*. "The twelve tales that I have gathered in this volume," he writes, "are so magnificent that I do not believe the most carping critic can take exception to any one of them."

Cerf here, I believe, is wrong. My young students almost unanimously took exception to "Little Miss Brill." They heartily disliked the story, in spite of the fact that it is clear, concise, and quite free of narrative idiosyncracies. The story concerns a little, old lady with few interests of her own. She makes a practice of watching others in a park and, from a distance, participating vicariously in their lives. That is her role in the world, and it gives her a feeling of importance. The climax comes when she overhears a young couple she is observing refer to her as a "stupid old thing" who stands in their way. She returns alone to her little, dark room, her pleasant constructions shattered.

Before any class discussion, I asked the students to explain in writing why they

liked or disliked the story. The following are characteristic statements:

- "The story seemed to be a description of a not too interesting old lady."
- "The excessive flowery descriptions give the story an appeal to a woman, but not so much to a man."
- "I would advise the author to refrain from writing, at least for publication, until she has found a subject worth writing about."
- "I found the story boring and extremely uninteresting."
- "After reading the story I can only say 'so what?' This story is like cooked spinach, completely without taste."
- "I do not care for this story because my mind doesn't observe similar things as being of such significance as the author makes them."

After reading these statements, and those of two similar groups—about seventy-five boys in all—and after considerable discussion, I came to the following conclusions: The boys did not identify with the little old lady, nor even sympathize with her, and therefore could not feel her tragedy. She is altogether too different from these student readers. They have their own goals in the world and are continuously occupied by their academic assignments, which compel them to work industriously, with only bits of leisure. No doubt they find it hard to put themselves in the shoes of one who has no goals or tasks, but only time. I have tried by explanations in advance, by an elaborate buildup in assigning the story, to prepare the way, but without notable success. Only a few boys have liked it; one who did said he had an aunt who was like the old lady.

Let us now turn to John Galsworthy's "The Apple Tree," which deeply impressed the students. Most of them considered it the best—or one of the best—stories they had ever read. The story concerns Ashurst, an educated young Englishman who by accident meets Megan, and appealing country girl. They are enchanted with one another, and enjoy the prospect of romantic love. But Ashurst, for practical reasons, decides to forget her and marry a woman of his own social status and background. About 25 years later he returns to the area where he had met Megan and learns that a grave there is hers, that she had killed herself soon after he left her, grief-stricken over the broken love affair. He looks back sadly, but with resignation, upon the tragedy of Megan, upon the enchanting hours that never could have lasted.

Galsworthy's story is long—more than ten times as long as Mansfield's—a characteristic not always endearing, for some of the students consider themselves oppressed with heavy assignments. How account then for their remarkable delight in "The Apple Tree"? We already have the clue, from the Mansfield story. Just as there the students were indifferent to the chief character, here they are more than

sympathetic: they identify: "I liked to think of myself as a person similar to Ashurst," wrote one boy. "I would like to go through that experience," he continued, "that is, the first part at the cottage. Megan is like a girl I know. I could see several similarities between this girl's relationship with me and Ashurst's with Megan." Another boy wrote: "There are few stories I liked as much as this one. It is interesting because it centers about a college student. Probably every student, while not to this extreme, has liked some girl out of college, simple and with seeming virtuous ideals, and then met some other girl at college and forgotten the past." Still another boy wrote: "It was a very vivid presentation of a common human situation—having two loves. I actually felt that I was living this man's experience."

Ashurst's experience is particularly happy. He falls in love with the simple, idyllic Megan, is flattered by his importance in her rustic world, and is enchanted by her loving responsiveness. He then leaves her and marries a woman with the social and other qualifications to be his wife. During the succeeding twenty-five years, Megan remains quite forgotten while he enjoys a happy marriage. Only after his silver wedding anniversary does she intrude into his life and then, considering the circumstances, in a way most gentle and kind. Indeed, I believe Galsworthy could hardly have favored the young man more. Certainly, the author could not have provided a completely happy ending to the story. The deserted Megan had to die or endure some equivalent fate. She could not have shaken off the affair and married some substantial farmer who would give her love and happiness, for such an ending would weaken, even ruin, the story.

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Thus the story gives Ashurst—and the reader who identifies with him—the flattering, enchanting experience with Megan, and yet also a happy marriage to another, more suitable, woman.

The boys themselves, in their comments on the story, imply they felt all this. Some indeed seemed close to saying so, as the following two excerpts may indicate:

● "It was easy for me to place myself in Ashurst's shoes. Although I had never had such an experience, the story was quite appealing. This story was a case where a flashback, superbly done by Galsworthy, made an excellent way of typing in the past and present."

● "Young Ashurst's meeting and falling in love with Megan was written in such a manner as to make the affair seem very natural and almost sacred. I believe I liked this part so much because of the association of myself with the main character. This affair was so pleasant that I enjoyed placing myself in the main character's shoes and having it all happen to me. The final part, which told whose grave was at the crossroads, gave the story a certain sadness which, however, gave the feeling that Megan's life was not her own

but was devoted to love, and when the love was gone it had to die."

The experience of Ashurst, surrendering his early, enchanting love and achieving happiness by a more sensible but less romantic choice, seemed wholly credible to the young readers. I think I understand why. Most of the boys by this time have had to make some compromise in their dreams of romantic bliss. This story indicates that such compromise is inevitable, that the girl who seems most enchanting does not necessarily fit as wife, that men must reconcile themselves to something less than absolute bliss even in that area where they might seek it most.

DAVID M. REIN  
Case Institute of Technology

## OPINIONS OF GRAMMAR

(Continued from page 7)

is important. We also feel that there is a great tendency today to attempt to cure old ills by giving them a new name.

● Significant or not, conservative methods are used in our freshman course. We hold that a knowledge of the traditional parts of a sentence is necessary for good writing and that college emphasis should be placed on rhetoric.

8. As a result of skillful teaching of grammar, there will be a considerable improvement in composition.

● The trend seems to be to teach grammar chiefly in connection with themes. Workbooks and formal tests in grammar are less popular. The trend is sound, if it is not carried too far. I firmly believe that it is being carried too far and that a sound philosophy is being used to defend and to rationalize lazy teaching and sloppy teaching.

● The statement one hears over and over at CCCC meetings is, "Of course, I teach grammar only as problems arise in themes, and I do that chiefly in conference hours." The comment is usually made with supercilious amusement at the thought that anyone would follow a different policy. I believe that the teacher who says he handles problems in grammar only in conference hours either is posing or is unaware that he is teaching very little grammar.

● Any objective tests will show that nine-tenths of the freshmen in public colleges make frequent errors in the use of *lie* and *lay*, in cases of pronouns, in punctuation. It is utterly impracticable to attempt to teach such matters individually in conference periods. I grant that students occasionally learn to fill out correct forms in workbooks and in grammar tests and then make errors in these forms in their compositions. Nevertheless, if an instructor is skillful in teaching both grammar and composition, there will be considerable improvement in composition as a result of skillful teaching of grammar.

Writing by imitation, intuition, or what have you, needs the help of a stiff course of grammar on the college level.

HERMAN A. ESTRIN  
Newark College of Engineering

## REGIONAL MEETINGS

The Spring Meeting of the Middle Atlantic CEA will be held at the United States Naval Academy, Annapolis, Maryland, on Saturday, April 29.

Once more, the Maryland Council Teachers of English will join the regional CEA. To broaden the participation of the members in the annual meeting, and to encourage a sharing of ideas in collateral discussions of mutual problems, a workshop type of program is being planned around the general theme of the "Current Efforts to Improve Articulation Between High School and College English." The topics include the following: the problems of composition, the readings in literature, and the preparation of the terminal English student as distinct from future graduate-school majors.

Acting as discussion leaders, two of our national officers will be present: John Hicks, University of South Florida, Tampa, Executive Secretary and Treasurer of CEA; and Donald Sears, Upsala College, Editor of *The CEA Critic*. Two other distinguished speakers have agreed to be leaders of the discussion groups: Arno Jewett, Specialist in Language Arts, of the Department of H. E. & W.; and John Warriner, Chairman of the English Department of Garden City High School, Long Island, who is also a consultant with Harcourt, Brace & World.

On April 22 there will be an organizational meeting of the Florida College English Association at Florida Presbyterian College in St. Petersburg. The guiding spirit will be Professor Albert Howard Carter, Chairman of Humanities at FPC, on whose invitation the meeting will be held. Working with Professor Carter is old CEA hand Ed Hirschberg of the University of South Florida.

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## NOTICES OF NOTE

The Indiana CEA will meet April 28 and 29 at Ball State Teachers College. A large part of the sessions will be devoted to the thorny problem of "What Kind of Grammar Shall We Teach?" As program chairman Walter G. Friedrich (Valparaiso University) puts the question: "All of us are supposed to be preparing students to teach English 'grammar' in colleges, secondary schools, and perhaps even elementary schools. How are we to prepare them—by teaching them traditional grammar, linguistic structures, or 'interim grammar'?"

THE 1961 ANNUAL MEETING OF CEA will be in Chicago, with headquarters at the Palmer House. This represents a change of place from the previously announced meeting with MLA in Cincinnati. But the fact is plain: the December meetings are now too large for all but the largest of cities.

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## COMMUNICATING

(Continued from page 8)

are therefore situations in which the best English lesson begins with a good social science project.

The best aid to communication rests, I think, with the instructor's efforts to help the student open up, start to live and act, and to become involved in the life and activity around him.

RICHARD K. MORTON  
Jacksonville University

## CEA AT THE 4C's

At the CCCC in Washington, April 7, 3:45 - 5:15 p.m., the CEA will present an exciting and hard-hitting panel discussion: IF ARTICULATION SUCCEEDS - - A CAUTIONARY VIEW. The speakers will be Donald Tuttle (Fenn College), Joseph Merzand (Jamaica High School), Floyd Rinker (Commission on English, CEEB), and Robert T. Fitzhugh (Brooklyn College). The moderator will be CEA Executive Secretary John Hicks; and the recorder, Sue Brett (Montgomery County Schools).

## NOTICES OF NOTE

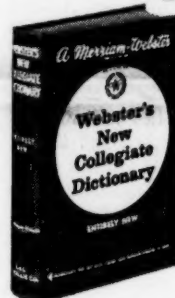
A handy reference work is TEACHING BY TELEVISION, now in its second edition. Issued jointly by The Ford Foundation and The Fund for the Advancement of Education, the report may be obtained from The Ford Foundation, Office of Reports, 477 Madison Avenue, New York 22. Of particular help to anyone interested in the field of educational TV are the appendixes which list persons to whom to write for information about TV experiments as well as institutions offering televised courses for credit.

One of the handsomest pieces of scholarly book making to reach our desk is the two-volume SHELLEY AND HIS CIRCLE, edited by Kenneth Neill Cameron and published March 3 by the Harvard University Press for the Carl H. Pforzheimer Library. The present volumes are part of eight volumes projected to make available the riches of the Pforzheimer collection.

## ENGLISH IN SWEDEN

The study of English will be compulsory from the fourth year of Sweden's new nine-year basic school, according to a bill that will soon be submitted to the Riksdag. Originally it was planned to introduce English at the beginning of the fifth year. A few decades ago only certain types of Swedish schools, attended by a minority of the young people, offered instruction in foreign languages. At the age of about ten the pupils started with German, while English followed a few years later.

As the second foreign language, the pupils may choose between French and German in the seventh grade of the basic school. In the eighth grade, all will receive a certain amount of vocational training. For most students the ninth and final year will be devoted chiefly to vocational training and guidance, while others will prepare for the secondary schools, the so-called gymnasiums.

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